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## **NOGRAPHY REMODELLED.**

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# Stereography. Remodelled by T. Fawcett.

Alphabet.	Example.	Double Count.	Conjugation of the Auxiliary Verb To be. &c.	Propositions.	Pronouns.	Conjunctions &c.
p t	t v s	th v th	there is there was there will be	to at against	Personal	Unity
s c e z	w y v	sh — — sh	there is not there was not there will not be	of for from	I you he it we they them	and both also
d	v —	dh — — dh	is there was there will there be	on in by with	Restriction	
r f x	v — v	ry d v by	is there not was there not will there not be	up over above	Properties	nor yet but
b g k	v — "	b c d do	there might be there could not be should there be	below under	mine theirs	Transition
y j l	v — v	bu — ~ also	To have To be able &c. To do	before beyond	its yours his	because therefore
b —	v — v	bu — ~ not	present past future	behind after	Relative	Time
m v	v b v	g v s v y		within among	who which	now this when
n z	— v v	ms — v y		out without	Demonstrative	Place
r t	v v v	spit v sh		off away	this that those	here there where
d l l	ounds	b v o ms			Indefinite	Interrogation
w y	v v v v v	Septimus			some one any	what indeed
			conditional			
			EXAMPLE We have done that which we ought not to have done and we have left undone that which we ought to have done			
			— — — — — ; — — —			
affirmative	interrogative	present	future			
negative	negative	present	past	accusative	possessive	comitative
			ob	nominative	ergative	relative

The above arrangement shows the power of the Ima in connection with classified grammatical characters.

Brief material signs to assist the memory in writing after a fluent speaker.

### Metaphor or comparison

### Opposition or antithesis

## Amplification via climate

# STENOGRAPHY REMODELLED,

A TREATISE

DEVELOPING AN ENTIRELY NEW SYSTEM

OF

## SHORT-HAND WRITING

ON THE BASIS OF GRAMMAR AND THE  
ANALOGY OF LANGUAGE.

BY J. FANCUTT.

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"*SYSTEM.* A scheme by which many things are reduced to a regular dependance."—*Johnson.*

"*Pour bien savoir les choses il en faut savoir le détail.*"

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## P R E F A C E.

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Two years have been allowed to elapse since the following little treatise was prepared for publication, in order to test it by actual practice. The result has induced me to present it in the exact form it then was, having previously devoted for a considerable period the greater part of my time to the study and arrangement of its several parts.

The object I proposed at the commencement was, to combine the utmost simplicity of the most trivial methods with the completeness aimed at by the more scientific though impracticable suggestions which have

at various times been offered by ingenious writers on the philosophy of language.

It has appeared to me that the interest which this art would otherwise excite in the general student is destroyed by the premature publication of works either possessing *no claim to originality*, or, if possessing it, being in general only a forced attempt to adapt *a single idea* to the exigencies of an elaborate art.

I feel confident that the reader will at least award to me the merit of a more earnest and careful attention to the means of forming a legitimate System of Short-hand than has yet been given to the subject.

I have only to add that I have avoided increasing the bulk of the work by the addition of lessons and illustrations which were not strictly necessary to its exemplification as a system; and to hint to the casual

reader that some of its apparently most unimportant features are the result of very considerable labour, in the endeavour to preserve throughout that perfect analogy of construction which, it is hoped, will distinguish it from the irregular and unconnected methods in general use.

*July* 1840.



## STENOGRAPHY REMODELLED.

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IT is nearly two centuries since the invention of Stenography in England. It was regarded at first as a most important and extremely ingenious discovery, although confined to the suppression of redundant letters and the substitution of marks for those that remain ; it was however, soon apparent that these marks (though more simple in themselves than letters), when required to be made with great expedition, and joined together, were written with even less facility of hand. Subsequent writers introduced the practice of using short-hand letters for words (b for be, by, but, &c.) ; and various efforts have been made to improve the short-hand marks for the alphabet by transposing and altering them, each alteration being called “ A System ” of short-hand, which title is evidently inapplicable to the

very simple and inefficient means of abridgment here alluded to, and which is in fact the whole theory of the art as at present taught.

Before I refer to the historical and critical remarks which it is my purpose to make, I think it necessary to give a slight detail of some of my views of the proper theory of the art, which will serve as a kind of text to my subject.

I consider Stenography as an art intimately connected with the very highest efforts of the mind in its practice, and the cultivation of it as capable of greatly invigorating the memory and the intellect. It has long been a matter of surprise to me that an art bearing so nice a relation to the delicacies of language, and the intricacies of thought, has not advanced beyond the mere arbitrary arrangement of marks for letters — that nothing has been attempted in the way of calling into action the principles of language itself in reference to its abridgment.

The illustration and comparison which I shall presently go into will, I have no doubt, show that a great variety of dependent principles are necessary to the efficacious practice of this art, which have not yet been recognized by any publication, or formally acted on by the few persons who,

from peculiar genius, have been able to excel in it.

As a brief elucidation of some of the principles alluded to, I shall offer two or three definitions.

Stenography may be defined as the art of assisting memory in reference to elocution.

As times and places are the machinery of circumstances, and the best helps to the memory of facts, so grammatical dependency is the machinery of sentiment, and the best means of suggesting the thoughts, which are in a great measure formed by it.

The art of Stenography is not the *mechanical power* of writing with the swiftness of speech (which could never be acquired), but the *intellectual power* of condensing the thoughts of a speaker, and indicating them with sufficient legibility on the paper; and the acquirement of this power, independent of its direct usefulness, is calculated, in the most surprising degree, to initiate the student in the philosophy of language, and to induce a habit of close and accurate attention and investigation.

The improvement that is necessary in the Stenographic Art in order to ensure these important results, and which I shall endeavour shortly to

illustrate, consists in the introduction of *a more extended and complete theory of connexion* in the signs or characters employed, which are at the same time much simplified, and yet made to embrace many new objects in the method of their arrangement, the principal one being *the performance of the office of grammatical division in the kind of words they represent*, a pervading clue being thus obtained to all that is ambiguous in the orthography or deficient in the sense.

---

The art of abbreviating manuscript for the purpose of expedition or secrecy has received at different times various appellations, the most expressive of which seems to be that now generally adopted,—Stenography, a compound word from the Greek, signifying “contracted writing.” It is said to have been practised in the classic ages of Greece and Rome, and that to it we owe the preservation of some of the finest efforts of the ancient orators; but at no time or place has this art produced such important results as in England during the last half century.

The present is, indeed, a most important epoch in our political and social history, having recently

obtained an amelioration of the restrictions which withheld in some measure the advantages of public reporting from the great body of the people; and who can calculate the increasing importance and national benefit that must henceforth belong to the influence of the newspaper press in England, and the consequent usefulness of every improvement in the art of reporting, by which that influence is principally upheld?

In the printing of the fifteenth century a great number of abbreviations were in use similar to those now confined to manuscript, and which probably led to the publication of the first short-hand book in England, which was a treatise by Mr. Radcliffe of Plymouth, 1588, recommending a method of swift writing by leaving out all the vowels, and some of the unpronounced consonants. This, as a first step, was an ingenious invention; it was soon afterwards succeeded by a production by Timothy Bright, dedicated to Queen Elizabeth, and containing directions for writing all words by different classes of arbitrary characters.

Another book shortly after appeared, entitled “A New Year’s Gift for England,” but the first attempt at a short-hand alphabet was made by a Mr. J. Willis in 1623: that was the first book

which bore any resemblance to what is now called short-hand. The alphabet was a remarkably complicated affair, and shows that the author was so fascinated with the idea of the pen following a speaker, as to forget that describing every variety of angle and curve was not the most straightforward way of keeping pace with the tongue.

A man of some learning, named Nicholas, in 1692, proposed to simplify the construction of the common writing letters, so as to make them available as short-hand characters, which was an ingenious and perhaps not a very impracticable idea ; the difficulty of such a scheme is the awkwardness of joining the letters together so as to distinguish them, which would exist if they were so altered as to be very simple.

When my mind was first directed to the subject it occurred to me that the common italic *b p d h &c.* were characters so simple in themselves, and so much alike, that they might serve as a model for a stenographic alphabet taking the form of the looped character ; they could be made to represent nearly the whole of the consonants, the position of the loop, and the angle at which the straight part or tail is placed, being susceptible of twelve distinct variations.

The first attempt to simplify the usual short-hand characters may be seen in the Philosophical Transactions for 1748, where it is asserted that the exclusive use of the right line and curve is the only mode of acquiring expedition.

Just previous to the present century there were several writers on Stenography, who have since obtained great notoriety, but whose views of the art varied little from each other, the most remarkable work being that of Byrom, who is entitled to considerable praise for his attempt to make the art conformable to a variety of ingenious rules, but who has not steered clear of introducing into his characters that complexity which is so fatal to the legibility of the writing.

In adding the name of Lewis, who has devoted many years of successful attention to the improvement and practice of Stenography, I have, I think, mentioned all that is particularly interesting in a sketch of its history; the numerous modern publications being for the most part copies and mutilations calculated to depreciate the art and to mislead as to its real nature.

To sum up then in a few words the present state of the art: it consists principally in shortening the orthography of the words, and simplifying the

shape of the letters, which are also made to signify as many whole words as their sound can possibly suggest, without any particular regard to their arrangement or connexion.

Before I allude more particularly to the improvements which it is my intention to introduce to the notice of the reader, it will be necessary to refer to some general facts and considerations which bear upon the subject.

The first idea which suggests itself to the mind on entering into the study of Short-hand, is the extreme disproportion which exists between the time which is required for speaking and that which is required for ordinary writing.

I have taken some pains to ascertain the amount of this disproportion, and I find that taking a fast writer and a moderate speaker, the difference is as six to one — six syllables may be pronounced by the speaker while only one of them can be written ; that while one sentence can be written complete the speaker has uttered six, and by the time six could be written thirty-six will have been uttered, the last of which would, in most cases, have no connexion with the last of the six written.

It has, I believe, been correctly estimated that

three hundred syllables may be distinctly uttered in the space of one minute, and that if each syllable was expressed by a single stroke of the pen, with all the rapidity which practice could give, two hundred and fifty is the greatest number that could be written.

It must be understood that it is neither possible nor necessary to form a system of Stenography capable of following an orator verbatim. To write at all legibly a great many words must be omitted, and a great many more expressed with some ambiguity, but to do this on a systematic principle is still a desideratum. The ambiguity is in general of such an arbitrary nature, that the manuscript cannot be read at any interval of time from its first production. This is principally owing to the writer attempting to express words instead of ideas. If a simple stenographic character is made to signify *an idea* for which a dozen different *words* may be used in its abstract or detached sense, the context will certainly be a sufficient guide to the exact word intended, and the advantage much greater than by appointing *one character* to signify a number of words having no connexion but a similarity of sound.

Since we find that in writing after a speaker a

great many words must be omitted in the most rapid short-hand, in order to express the remainder with sufficient legibility, let us examine what kind of words are in general the most superfluous in a discourse, or the most easy to be contracted in the writing.

A discourse or speech may be divided into two parts; first, the words which are peculiar to the subject, and express *by themselves* some idea relative to it; and, secondly, the abstract words, signifying nothing of themselves, but without which as a connecting medium the sense could not be conveyed. To mark this division more distinctly I shall call the former class *definitives*, and the latter *connectives*. As it is very important that this distinction be kept in mind, forming, as it will be seen to do, the basis of an improved system, it is necessary, perhaps, to add, that the stenographic character is also of a twofold description. For the first class of words, ‘*definitives*,’ an improved stenographic alphabet is used; but the second class, ‘*connectives*,’ are signified by fixed and simple signs, indicative of their grammatical nature: the former may be called the material and the latter the machinery which produces what has been termed, not inaptly, “the web of the discourse.”

It will be found that more than half of any discourse not strictly technical consists of words of the most ordinary and (in reference to themselves) unimportant kind ; the following are a few of them : be, been, before, between, because, but, can, could, do, did, done, either, for, from, have, had, here, him, having, how, his, in, if, it, is, into, may, might, my, most, many, make, made, more, much, must, mine, no, now, not, neither, nor, never, of, or, only, out, own, on, our, after, often, other, so, such, since, shall, some, to, their, the, that, there, thus, than, those, thence, through, we, what, where, whose, which, why, whether, will, without, &c.

The greater part of these are ‘connectives,’ and may be signified in Stenography without the aid of alphabetical characters ; and I propose, with respect to this kind of words, not only to dispense with the alphabetical characters, but also with what are called ‘arbitrariness’ or ‘hieroglyphics,’ representing them all, with the aid of grammatical association, by the line and point.

With respect to the first class of words, ‘definitives,’ it may be observed that they include most of the long and compound words. Now in writing on the orthographical system these are much more

easily contracted than the short and simple ones ; in many instances a whole syllable may be omitted, and the speaker of course gained upon to that extent.

The greatest difficulty appears to be the reading of short-hand when written, and this arises not entirely by the omission of so many letters (for in common hand the words could still be read with considerable ease), but by the want of order and simplicity in the formation of those which are retained.

My principal object in these remarks is to show that in Stenography there are two kinds of ambiguity, and that in reading the manuscript the one kind may, by a careful arrangement, be made to act as a key to decyphering the other. The two kinds are, that strictly orthographical, and that relating to syntax : the one relating to words, the other to sentences. The orthographical ambiguity arises from the necessary omission of some of the letters, which sometimes leaves the writing in such a state that we have not the least idea of the word intended ; the grammatical ambiguity, which relates to sentences, is of quite a different character. The marks which represent the words called

'connectives' are, to a certain extent, vague until the sentence is gone through, but having this great advantage,— they always refer at least to some definite idea, by which, if the right word is not suggested to the mind immediately, it is indicated with sufficient accuracy to continue the sense in reading. After a few more general remarks I shall illustrate this more clearly.

In almost all the systems of Stenography that I have examined, various words are indicated by one common initial letter; the 'th' character, for instance, to signify 'the, there, this, though, them,' &c. Such a method may, without much indecorum, be called stupidly simple. It cannot be expected in reading that the right word should always present itself, and not only is the right word not suggested, but the 'th' character does not express any relation to the following word which can give a clue to its meaning. It may signify either 'the, this, then, though, there, them,' that is to say, it is either an article, pronoun, conjunction, or adverb; that is ambiguity of the worst kind, because the continuity of the sense is entirely destroyed in trying to fit in successively such incongruous words as those alluded to.

The grammatical principle that should supersede this unscientific method is as follows; a short upright mark, for instance, signifies what is called an indefinite pronoun, that is, it is used to represent all such indefinite words as ‘some, any, many, one, some one, any one, each, several, all,’ &c. A simple mark clearly indicating at least the *nature* of the word intended, and the chain of ideas being unbroken by the intrusion of incongruous words, the right one is gradually fixed in the mind while reading the remainder of the sentence.

The truth is, in practice, that to preserve the sense of a speaker with any certainty, a mark expressing *definitely* the general idea is much preferable to a laborious and confused attempt to retain the exact words, which, after all, are the most likely ones to recur to the memory.

The principle which is the foundation of a great part of the system which it is the object of this little Work to introduce, suggested itself to me from a consideration of some of the peculiarities belonging to the French language. The French use one pronoun, *en*, for ‘of it, of him, of them, of those,’ and several other relative significations.

The single letter *y* in their language signifies, ‘there, in that respect, to him, to her, to them ;’ their conjunction *que* is used for ‘that, but, than,’ &c.; and their pronoun *le* for ‘him, it, so, or such.’ These little words have an extensive signification, which, though diffusive, is always sufficiently understood by the parts of the sentence with which they are connected in the French language; but as many of my readers will be better able than myself to draw the analogy I have here merely referred to, I shall pass on to the next introductory consideration.

One of the most important auxiliaries connected with the practice of Short-hand is, the employment of a line to write on, which may also serve to vary the meaning of the characters by a triple position; but this very natural mode of gaining power without the expenditure of force (if I may so speak) is one which has been greatly overlooked or misappropriated, having been only made available by writers for the purpose of employing a shorter alphabet, by writing the letters either upon, over, or above the line, whilst it must be evident that a letter formed above the line cannot be joined to one that is under the line in any simple

or expeditious manner; and if it could, it would still be the most unimportant purpose to which the power of the line could be applied, it being obviously capable of expressing, by a proper arrangement of signs, the various modifications of the most ordinary thoughts, phrases, and grammatical idioms, by its affording three different situations for any character or combination of characters; for instance, this very simple mark ! may assume nine different positions or meanings, by being placed on, under, and above the line of writing, thus, ' ' ' , , , ' ' ' . This variation it will be seen, is sufficient to enable us to express all the most ordinary prepositions with as much accuracy as can be required for stenographic purposes.

The principal feature in the proposed system is the division of all words into two classes, as before described, which are called **DEFINITIVES**, and **CONNECTIVES**, the former being represented by *orthographical contraction*, and the latter by *grammatical signs*. It is expedient to confine our attention at present to the latter division. The *connectives* include, it will be seen by the plate, all the minor parts of speech, the prepositions, pronouns, conjunctions, auxiliary verbs, and some adverbs.

To commence with the pronouns : they are all represented by a straight mark, the various kinds being distinguished by the situation and position of this mark with respect to the line of writing ; for ‘ I, he, you, they, it, them,’ &c. the mark is made horizontally, on a level with the writing, thus — for the possessive, ‘ mine, yours, theirs, its,’ a mark in the same direction placed above the line — for the relative pronouns, ‘ who, which, whom, whose,’ the same mark placed below the line — The simple straight mark in its triple position signifying *being, relation, and possession.* To anticipate any objection that may arise, it is as well to state that I consider it quite within the scope of an ordinary capacity and a common acquaintance with grammar, to infer correctly from the nature of the subject or sentence, whether it has reference to the singular or the plural number, and whether to the first or second person, &c.; with the aid of memory and connection it must be quite sufficient that the short mark in the writing means a person or persons, and the same observation will apply to it any other position. The demonstrative pronouns, ‘ this, that, these, those,’ are expressed by a straight mark diverging or pointing from the line / which I consider so significant and simple as to require no

further remark ; the indefinite pronoun I have already alluded to as an upright mark | standing for the name of any thing or number of things which are usually spoken of in an indefinite manner : ‘some, any, each, many, several, all, one, some one, any one, people, many people,’ &c. These are words that are incessantly used, and by these means indicated with great rapidity, and with sufficient accuracy to suggest the exact word when the subject or sense of the manuscript is in any degree present to the mind.

The next branch of the connectives is the auxiliary verbs, to be, to have, to do. From the peculiar idiom of our language it is of the utmost importance that these verbs be represented in their various moods and tenses in a manner at once both brief and accurate, mixed up as they are with every phrase and turn of speech. It is, I believe, principally from the compound manner of using such words as ‘have’ and ‘do’ that our language is considered the most explicit and copious of modern tongues.

To BE being actually the most simple of all states, is signified in our system by the simplest of

all written signs, the point or dot. By this sign the verb is expressed in its infinitive mood; and it will be found that the oft recurring words *is* and *being* are the same in an abstract sense, although belonging technically to the indicative mood and the participle: these words are expressed by the dot or point.

In founding a system of Stenography on grammar we must keep in view its first principles, as we cannot afford to throw away the few simple signs that the pen is capable of forming on minor and insignificant divisions.

The dot then is placed *on the line* to signify ‘*being*’ in a general sense in reference to the present time; for the past time it is placed *below the line*; and for the future *above the line*.

In using this verb *negatively* it will be seen by the plate that a second point or dot is used to show the negation distinguishing the present, past, and future tense, the second point being in each case *below the line*.

In the interrogative form, *is it?* *was it?* *will it be?* the second point is in each case *above the line*, without at all disturbing the signification of the *single point* in its affirmative or negative form: this

may not at first be apparent to the reader, but a little attention will be sufficient to show that nothing can be more distinct than the various forms of this universal verb ‘to be’ as expressed by these points. The last arrangement of them, being the conditional mood, ‘can be, may be, might, could, would, or should be,’ has the points placed in a horizontal position, and being affirmative, negative, or interrogative according as they are on, above, or below the line.\*

In this explanation I have used the impersonal form ‘there is, there was, it will be,’ &c. but the arrangement is the same if the pronoun ‘I, you, they,’ &c. is used.]

The auxiliary verb ‘to have’ is expressed by the comma taking the same positions to show its tenses, but instead of a second one the point only is used to mark the negative form.

The comma reversed is employed in the same manner to represent the auxiliary verb ‘to do;’ and the short or half line signifies in a similar manner every variation of the verbs ‘to will, to owe,

\* It is requested of the reader not to omit a careful reference to the plate while perusing the above explanation.

to be able,' comprising in the various reflections the oft recurring words 'can, will, may, must, ought, could, would, should, shall,' &c. The table of them which I have given will, I think, sufficiently illustrate this (which in connexion with the pronouns I consider the most unique) part of **STENOGRAPHY REMODELLED.**

The most important thing to be understood in reference to this part of the subject is *the grammatical power of the line* in its general application of the three positions (see plate), whereby it is made to express, first, the affirmative, negative, and interrogative; second, the present, past, and future; third, the nominative, objective, and possessive; fourth, the conjunctive, transitive, and relative (which are explained in the next section); and fifth, in reference to special subjects, the noun, verb, and adjective.

One class of connectives remains yet to be noticed, and which consists of a variety of words which (though technically comprising some other sorts) we call in Stenography *conjunctions*; there are five divisions of them, all represented by the horizontal curve, or brace, which in itself exempli-

fies their office and purpose, being to tie or link together phrases and sentences: first, words denoting unity, as ‘and, both, also,’ shown by a curve  $\smile$  on the line of writing; second, restriction, as ‘nor, not, yet, but,’ by a curve on the line *with its points upwards*  $\curvearrowleft$ ; thirdly, transition, by the curve above the line  $\curvearrowright$  including all such words as ‘because, therefore, whereas, nevertheless, notwithstanding,’ &c. &c.

To the fourth and fifth division belong all words relating, first, to *time*, placed below the line  $\curvearrowleft$ ; second, to *place*, as ‘here, there, where,’ &c., also placed below the line in an inverted position  $\curvearrowleft$ ; and lastly, a curve raised above the writing, and pointing upwards  $\curvearrowright$  expressive of enquiry or exclamation, as ‘how! what! can it be!’

It must depend on the skill and discretion of the writer as to the number of words that may be brought under each division. I have described the kind of words which belong to each, and the general meaning of these characters cannot be mistaken in reading, whether the exact word is suggested or not, because they are simple and definite words, not bearing the least resemblance to the characters used for other purposes; for it will be seen, in

treating of the orthographical part, that the marks signifying letters never stand by themselves *as letters*, and that the grammatical signs cannot at all interfere with them.

This part of the system is quite distinct, and may be used always according to the extent of the writer's experience or acquaintance with grammatical idiom.

I have endeavoured, with respect to this part of the system, by the most careful attention, to preserve a perfect analogy throughout every branch of the ‘connectives’ in the employment of the point, line, and curve in its various positions for the several classes of words. I have contrived, that in no case should *the curve* in any particular position fail in some degree to harmonize with *the line* in the same position, although each can suggest but the special kind of words of which it is the representative; for instance, *the curve* below the line signifies time and place, which are entirely relative terms, and *the line* in the same position signifies the relative pronouns ‘who, what, which,’ &c.

This sort of completeness it has been my constant endeavour to attain, but it would require a more familiar acquaintance with the system in my

readers to enable me to point out the various ways in which this similitude is kept up.

The last branch or class of words belonging to the ‘connectives’ is the prepositions or words exclusively denoting situation.

They are all expressed in the most rapid manner, without any ambiguity, by a mere touch of the pen. (For the dash or accent / in its various positions with respect to the line of writing see the plate.) A dash made *on* the line at right angles signifies ‘to, at, against;’ made obliquely *with* the writing signifies ‘on, in, by, with;’ which in reference to situation are nearly synonymous terms. The dash obliquely to the left *from* the writing, signifies ‘of, for, from.’ These are the three positions incident to the line of writing. There are three more above the line, and three below; those above signify at a right angle, ‘over, up, above;’ inclined to the right hand, ‘before, beyond;’ and to the left, ‘after, behind.’ Those below the line at a right angle, ‘under, beneath, below;’ inclined to the right, ‘within, among;’ to the left, ‘out, without.’

Thus the whole of the prepositions may be expressed by a mark the most simple that can possibly be made, and in a manner at once rapid, legible, and systematic.

It is recommended to the learner, after having well studied the design and construction of the foregoing plan for writing by grammatical signs or 'connectives,' to defer the full practice of it until considerable proficiency is acquired in the orthographical part.

## PART II.

ALL words that have a full and independent meaning, as nouns, adjectives, and verbs (except the auxiliaries) are written by alphabetical characters, and are, for the sake of distinction, called **DEFINITIVES**.

It is impossible that any number of simple characters could be arranged with sufficient regularity and accuracy to represent the various things, actions, and modes of being which are recognized by modern language.

This compels us to have recourse to an alphabet, but we are not at all compelled to have an awkward or complicated one, at least in stenography, and I shall devote this division of our subject to the consideration of short-hand alphabets and an attempt to establish an improved one.

Most of the alphabets that have been published are destitute of the qualities necessary to ensure

legibility and expedition. This has arisen principally from not having considered each letter in all its bearings as to its frequency of occurrence, facility of junction, &c.

It is obvious that a short-hand alphabet should be formed of characters which can be joined with such readiness and expedition that in writing no awkwardness or hesitation could possibly occur, and in reading no letter could ever be mistaken for another. These two qualities should also have in combination another : the alphabet should be composed of *uniform* characters, and of a kind quite distinct from those employed in any other department of the system.

Many of the old alphabets were destitute of each of these requisites, and few of the modern ones comply with them to any extent.

The most modern writers have used a mixed alphabet consisting of strokes, curves, and loops in various combinations ; it having been asserted that the addition of a small loop at the end of a simple mark comes so natural to the hand that it does not add to the time required in writing, and even presents greater facility in joining the letters. This facility might exist to some extent if the letters were all looped, which is not the case ; and it is

found that with only a mixture of looped characters the difficulty of reading them is insurmountable : for instance, there are some alphabets with the following characters for letters  $\text{c}$   $\text{b}$   $\text{s}$   $\text{p}$  which it must be perceived cannot be read when joined, it being impossible to distinguish to which letter the loop belongs, and the confusion is still greater when simple marks intervene.

In addition to these difficulties and inconveniences there is the important consideration that by using loops we throw away all the power which that formation would otherwise possess, when added to the simple character, for extra purposes.

Some authors seem to have been aware of these disadvantages, and in order to do without the loop, and confine themselves to simple marks, have added a double length to the line and an additional sweep to the curve to distinguish the different letters — —  $\backslash\backslash$   $/\!/$   $\sim\sim$  the impracticability of which, in swift writing, is so apparent that it deserves no further remark.

These observations refer, it will be seen, to gross errors in the usual method of constructing an alphabet, some of which may be found in almost any book to which we may happen to refer ; errors which are quite fatal to the successful practice of

Stenography as a *certain, uniform, and consistent art*, and I may add, also, errors the whole of which may be avoided by a diligent study of the principles on which it is proper Stenography should be founded, and a careful management of the means we possess in conformity with those principles.

In illustration of the fact that the most obvious of these principles have been in general overlooked, I may add that in many instances we find that the most simple and easily formed character in the whole alphabet is made to represent a letter the recurrence of which is considerably less frequent than some other letter to which is appropriated a character of much more difficult formation.

It is true that much time may be gained by the introduction of characters for syllables, but with respect to this contrivance very little indeed seems to have been done ; for instance, the absurd idea expressed in some modern books of writing the commencing and terminating syllables a little detached from the body of the word, thus occupying the time of *three words*. In many cases also when these *syllables* are joined, it is impossible to distinguish the characters, from the alphabetical ones having no uniformity in themselves as a separate class of marks ; they are continually mistaken for a letter

or parts of two letters joined, to the entire destruction of legibility.

The Stenographic alphabet should consist of characters extremely simple and uniform; they should be simple by being made with *one* stroke of the pen in one direction; they should be uniform by avoiding to include the angular and curved character in one alphabet, much less in one letter.

The letters should present exactly the same appearance when joined together as when standing alone.

The characters most rapidly formed and most easy of junction should be appropriated to the letters most frequently recurring. The following table is the result of a careful comparison in this respect:

COMPARATIVE RECURRENCE OF THE CONSONANTS.

B 1000	C 2000	D 2000	F 2000
G 1000	H 1000	J 300	K 500
L 2500	M 2000	N 4000	P 1000
Q 300	R 3000	S 5000	T 4500
V 500	W 1000	X 200	Y 1000
Z 100			

In addition to the more or less frequent recurrence of the letters there are some minor consider-

ations which require to be taken into account, which will be apparent to the student after a little practice.

With respect to the vowels it is proposed wholly to exclude them as a general rule; when absolutely necessary to the pronunciation they may be signified by the dash or accent in any position near to the consonant preceding or following it. The student will find that this is sufficient to indicate either of the vowels, the distinction of them even in ordinary writing being regarded by etymologists as continually fluctuating at different times and among different classes, without much interfering with the meaning of the respective words.

In England ‘o’ was formerly used where we now have ‘a’: ‘hond’ and ‘lond’ being written for ‘hand’ and ‘land’; band and bond are both still retained, and are evidently the same word with a different vowel; and the verbs ‘to bind’ and ‘find’ have their past tenses ‘bound’ and ‘found.’ The adjective ‘old’ is the Scotch ‘auld’ and the German ‘alt,’ and appears again in English, with a different vowel, in ‘elder.’\*

The reader is now directed to the improved al-

\* See the Preface to Booth’s Dictionary.

phabet in the illustrative plate, to which the observations that follow refer.

In order to confine the alphabet exclusively to simple characters it is necessary that some of them signify two letters, which under the restrictions imposed will be shown to be perfectly compatible with legibility and even conducive to it; so that what seems at first sight to be a difficulty and a disadvantage may, in this as in most cases, by sufficient patience and determination, be turned to an advantage.

It is not intended to divide the alphabet into labials, dentals, gutterals, &c.; it is sufficient to observe that there are several letters which, with respect to their pronunciation (singly or in words), are but the counterpart to other letters, with the addition of a stronger accent: thus, 'b' is unquestionably the same sound as 'p' but more forcibly uttered; 'c' soft and 's' differ in a similar manner; and there is a further variation or increase of gravity in the sound of 'z'; 'd' and 't' are but one sound, with the accent so slightly varied that in rapid speaking the ear could not possibly distinguish them but for the well-known orthography of the word forming itself to the mind by the visible distinction of these two letters.

The same remarks apply to ‘f’ and ‘v’; ‘k’ may also be identified in the ‘q’; and ‘g’ hard and the ‘g’ soft with ‘j’ \*

When we find therefore that there are not simple marks sufficient to represent every letter, and that in point of sound (which is all that is regarded in this orthography) there are several letters whose very slight difference may be said to be superfluous, we at once admit that one character may represent two letters, and where this affinity of sound is obvious, apply the principle, and any occasional modification that may be required is adjusted in accordance with some other part of the system.

The abridgment of the alphabet here pointed out as necessary to the exclusive employment of simple marks has been found practically to offer some difficulties. While it is found intelligible to write ‘f’ for ‘v’ the indiscriminate use of one character for ‘d’ and ‘t’ has been the cause of much per-

\* Dr. Blair observes that the affinity of s and z is perceived in *seal, zeal*; of c and g in *call, gall*; of t and d in *tame, dame*; of p and b in *pile, bile*; of f and v in *fan, van*; ch, j, g, t, in *chain, jury, gender*; sh, z, s, c, t, in *shall, sure, azure, leisure, precious, patience*; x, ks, gs, in *six, necks, eggs, &c.*

plexity in reading the manuscript, although the affinity in the sound of the two latter is as great as in the two former, and the origin of this perplexity is found to exist in the very great dissimilarity in the *class of words* which begin and end with 'd' and 't,' the dissimilarity not existing in the case of 'f' and 'v.'

It may easily be demonstrated that the difficulty of representing the letters alluded to by one character exists only when those letters begin or end a word, and which, it will be seen, is amply provided for in the construction of a second uniform alphabet of *initials* and double consonants in which the loop is added to the former simple character, and by this arrangement made to occur only at the beginning or end of a word (see plate); by this the orthography of the word is instantly shown, the general principle remains the same, and the occasional use of a looped character for a letter on a systematic plan (without admitting it into the body of the word) will give that facility in reading the manuscript that its more frequent use would destroy.

The distribution of the simple characters adopted for the different letters has been permanently fixed

after an immense number of experiments on the degree of their legibility when joined, and the facility with which the words may be formed. These experiments have decided that the straight lines and horizontal curves being formed with the greatest rapidity, should belong to the liquid consonants 'l, m, n, r,' which occur in the middle of words much more frequently than the others.

It is perhaps necessary to state that in the formation and arrangement of the alphabet a multitude of considerations have been entertained as to its bearings and connections, which it is not easy to allude to in the explanation here required, but some of these considerations will be evident to the pupil in the course of practice. For the present let him be content to follow the instructions as to the mode of acquiring a capacity to judge for himself, for judgment in Stenography is eminently the offspring of practice.

It remains only in reference to this part of the subject to introduce some examples of the method of orthographical contraction.

The general rule of spelling in Stenography is to leave out all quiescent and redundant letters,

which will almost invariably include the whole of the vowels.

To write all words that are not expressed by single characters or other abbreviations with as few letters as possible, so that their meaning may at all times be understood, either from their own visible expression or by means of the words with which they are connected.

The word ‘London’ is as evident to the stenographic reader without its vowels as with them. The word ‘circumstance’ by the same rule, may be written ‘skmstns.’

When a word stands alone more letters are necessary to express it than when in connection with other words; in the latter case the associated words are a clue to the meaning of each other.

The following is a specimen of stenographic spelling :

Attacks *atks*, argument *rgmt*, attempt *tmt*, believe *blv*, conquer *knkr*, cough *kf*, civil *svl*, decipher *dsfr*, daughter *dtr*, especially *spshly*, entreat *ntrt*, foreign *frn*, guided *gdd*, knowledge *nlj*, philosopher *flsfr*, system *sstm*.

The above is an example of the most usual method, and is sufficient to give a general idea of what is meant by orthographical contraction.

There are some particularly long words which are sufficiently expressed by half or even one third of the letters which compose them. The following is an example of some of them :

Excommunication *exkmshn*, acknowledgement *knljmt*, incontrovertability *nktrblty*, abundantly *bntly*, maladministration *mlmnstn*, wilderness *wlns*.

In the various departments of literature to which Short-hand may be applied there are always a certain number of these long words frequently recurring, which may be more or less shortened in their orthography as the pupil's familiarity with them, or his practice of the art, increases.

## PART III.

THE preceding divisions have had reference principally to the means of expressing *words* either by signs or contractions. This is merely the mechanical part of the art.

To produce a good and consistent report of a discourse it is necessary that the short-hand writer become thoroughly imbued with the spirit of it, and, as the speaker proceeds, to be able to anticipate its details, to grasp at once the whole chain of its argument, to appreciate fully all the dependencies that belong to each remark, so that whole sentences may be omitted, if required, when they do not tend to illustrate or sustain the connection of the subject.

When the stenographer has acquired this ability or possesses it to any extent naturally, he will find that the orthographical part of the art will gradually give way to the more concise and elegant method of signifying *the leading ideas* by a simple

mark only; for example, I wish to take down a discourse on ‘Avarice,’ I write the word when first uttered by the speaker with alphabetical characters, but when I find this word continually repeated or likely to be repeated, I make a straight mark — every time it occurs. If the speaker in the progress of his illustration says, ‘this detestable vice,’ I make the straight mark. This I call my *principal noun* (see plate, grammatical power of the line).

A great saving of time is effected by signifying it in this manner, and, to a writer of good memory, the writing is much more legible by this method than by any other. These principal words, or ideas, standing out boldly from the manuscript, the progress of the argument *strikes the eye* before reading, the intermediate thoughts and phrases being frequently suggested to the mind entire by the comparative distance on the paper of this *sign of the leading idea*.

Nouns are the most numerous and irregular class of words, being no less than the names of every thing that exists, or (as the grammarians say) of which we have any notion. They are so multifarious that any attempt to classify them would be useless, but diversified as this class of words must

of necessity be, yet with respect to any single discourse, or any particular subject, the principal nouns connected with it are few and in general often repeated. I have I think shown with what advantage and consistency Stenography may be simplified in this respect; having used the noun in explanation it must be understood that the same plan is to be pursued in reference to the principal verbs and adjectives, observing (see plate) that the mark for the verb is on the line — for the noun above the line — and for the adjective below the line —

In the First Part it has been shown what a variety of important words called connectives may be written distinctly by the short line and point. It is also manifest that the other class called definitives may in all special cases be signified to a great extent by the same simple and expeditious means. I shall now show that whole sentences and even paragraphs may be suggested to the memory by an arrangement of the line and point.

Every discourse that possesses any merit or beauty abounds with what the grammarians call ‘figures of speech,’ many sentences being sometimes connected together by their relation to the

figure, whether it be a metaphor, antithesis, or climax; a sign indicative of the figure of speech being sufficient to recall to an intelligent mind the substance of the illustration itself.

In order that the exact nature of these figures may be seen, and the correct use of the signs acquired, I shall give an example of each, taken from the octavo edition of Murray's Grammar.

First, Metaphor, allegory, or comparison is signified thus ——. It should not often be used for simple and short metaphors unless they are very pointed and novel, but invariably for an allegory or comparison.

#### Example of the latter :

As wax would not be adequate to the purpose of signature if it had not the power to retain as well as to receive the impression, the same holds of the soul with respect to sense and imagination. Sense is its receptive, and imagination its retentive power; had it sense without imagination it would not be as wax, but as water, where all impressions are instantly made, yet as soon as they are made they are lost.

Second, Antithesis ——: Comparison is founded on the resemblance, antithesis on the contrast of two objects; contrast has always the effect to make each of the contrasted objects appear in the stronger light; white, for instance, never appears so bright

as when opposed to black, and when both are viewed together.

An author in his defence of a person charged with murder expresses himself thus :

Can you believe that the person he scrupled to slay when he might have done so, *with full justice*, in a *convenient place*, at a *proper time*, with *secure impunity*, he made no scruple to murder *against justice*, in an *unfavourable place*, at an *unseasonable time*, and at the risk of capital condemnation ?

Third, Amplification, or climax. This form of illustration is suggested to the memory by the third arrangement of the line and point thus . . . . This figure is frequently used. The reasons or circumstances are by it made to rise out of each other, to ascend and accumulate till their force appears irresistible, following each other by inseparable links. If the sign suggests but the least idea to the memory very little effort will be necessary to recall the illustration in detail to the mind.

The following is an example :

After we have practised good actions awhile they become easy, and when they are easy we begin to take pleasure in them, and when they please us we do them frequently, and by frequency of acts a thing grows into a habit, and confirmed habit is a kind of second nature, and so far as a thing is natural it is necessary, and we can hardly do otherwise.

### GENERAL REMARKS, AND DIRECTIONS TO THE LEARNER.

Nothing can be more calculated to retard the acquirement of the art than an attempt to do too much at once. The alphabetical characters may be studied first, indeed they ought to be practised incessantly by copying a book word for word until very great proficiency is attained in expedition and facility in joining.

Before proceeding to the other contractions it would be advantageous if a person read aloud any book deliberately while the student takes down as many of the principal words as he can.

The art of Stenography, if practised in the greatest perfection, will not admit of the whole of the words in any sentence being distinctly written.

Both the laws of grammar and the practice of speaking show that words are more or less dependantly associated together, governing or being governed, so that the principal words of a sentence will not fail to point out the subordinate ones which are necessary to make the sense complete; practice alone can thoroughly teach this part of the art, that is, what to omit and what to insert; it will also depend greatly on the nature of the subject,

and the speaker's style of discourse ; but a few general rules may be given.

In writing after a speaker omit all the short words which do not affect the idea on which the sentence is founded.

Let the words which are written be written as correctly as possible.

Where the sense is intricate write more words, and where the passage is common-place make more omissions.

As soon as possible after the speaker has finished go over the whole again, and while the subject is fresh in the mind let the most obscure parts be strengthened by notes from memory.

In proceeding to decipher and fill up a discourse the short-hand writer is not in the same situation as if he took up a new book ,or opened a correspondent's letter, the contents of which would be perhaps totally unknown to him ; the case is widely different ; he will recently have had the whole subject before him ; he must be well acquainted with the leading sentiments of it, and must have a pretty general knowledge of its different turns and bearings ; the sketch of it left on his memory will assist him materially in tracing the correct line of its argument, illustration, or meaning.

In reading the manuscript remember, in respect to the orthographical part, that every consonant has three sounds: 1st, the short sharp sound; 2d, the sound with a vowel preceding it; and 3d, with a vowel following it; if a word present any difficulty in decipering it should be read deliberately these three ways, and its real sound and meaning will quickly be evident.

Every thing that is written should at first be read twice over at least, this will not only tend to accustom the eye to stenographic words, but a second reading will generally be a more correct one.

In the last place, I take the liberty of recommending that this treatise be *re-perused* with care and attention by the student, and of stating, with the greatest confidence, my conviction that all which appears complicated in the first perusal will not only appear more simple in itself, but a connection of design will be manifest throughout, which, although not immediately appreciated, will gradually impart that interest and pleasure to the student's practice which will ensure success.

In conclusion, there are motives far beyond the acquirement of mere mechanical dexterity, or even a reference to the usefulness of this art, that should

induce every person emulous of intellectual distinction to study it. As I have in this little work endeavoured to be brief, and to discard all extraneous matter, I cannot do better than allude to these advantages in the able language of an author who has obtained considerable celebrity for his persevering research and practical acumen in Stenography.

“The application of Stenography to its most obvious and important purpose, that of embodying the eloquence of the orator and divine, has a tendency above every other exertion of the faculties, to inure the mind to promptitude of apprehension, to habits of patient and vigilant attention, and to that minuteness and distinctness of perception which intellectual exercise can alone bestow.

“This is its effect when pursued patiently and resolutely in connection with grammar and the principles of language and oratory. To catch with intuitive sagacity the whole scope and construction of a sentence, while the speaker is himself in doubt to what sentiments he is about to give utterance; to receive the impression on the ear with such promptitude that the hand spontaneously obeys the impulse of the mind; to pursue without embar-

rassment the most rapid flights of the most vehement orator, and to sustain a continued and vigorous attention,—demands a combination of qualities which no other species of intellectual discipline would be able to develope.

“The acquisition of Stenography even previous to its application in public assemblies as well as its employment for common and daily purposes, contributes essentially to initiate the Student in the principles of language and composition ; in learning the rules of abbreviation and connection ; in teaching the various modes by which the same sentiments may be expressed ; in endeavouring to represent by abbreviated modes of junction, the dependance of one part of speech on another ; the intelligent inquirer is insensibly instructed in the principles of his native tongue and of universal grammar.

“ The Student of Stenography who applies it to the purpose of committing to memory the most important facts of a scientific lecture in which the matter and not the form of expression is of the most consequence, will gradually attain a habit of promptly seizing the leading points of an instructive dissertation, and of rejecting with intuitive discernment the common-place or unprofitable ob-

servations, and of embodying for future study all that is curious, useful, and conducive to the extension of knowledge or the detection of error."

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#### CONTENTS OF THE PLATE.

Column 1st contains the alphabet, which consists exclusively of the line and curve in their simplest form, the compound characters usually introduced being discarded, the letters thereby presenting the utmost facility of junction, and distinctness when joined.

The number of alphabetical characters is not contracted by adhering to this simplicity of formation more than the acknowledged affinity of sound, and the sanction of general practice in this respect, would warrant.

The 't' character may be used for the 'd' when more conveniently formed, which will sometimes be the case in the middle of a word.

'W' and 'y' are represented by one character, because the former (in Stenography) is chiefly used at the beginning and the latter at the end of words.

The vowels are to be in general dispensed with;

when absolutely necessary, (as they will be in a few words) they are to be signified by the dash or accent in any position near to the consonant by which they are preceded or followed; but short memoranda requiring to be laid by for a time should have the most important words filled in by the insertion of the vowels in their respective positions as shown in the plate; that is, immediately under or over the consonant to which they belong.

The characters in writing need not be made with methodical precision; so that they are made quite legible and distinct from each other, a *style* may be acquired according to the taste or peculiar *hand* of the writer.

The following is expressed in Column 2d, under the head of ‘Example:’

“ This plate shews the standard form of the letters, which may be occasionally varied in writing, as common letters are, to give elegance and distinctness to them when combined to form words.”

Column 3d contains an alphabet of double and initial letters; this is made from alphabet 1st simply by the addition of the loop, and as these characters are only used at the beginning or end of a word, and the *loop is always at the extremity*, all the purposes of prefixes and terminations are answered,

dispensing entirely with the irregular and awkward contrivances which the great variety of prefixes, &c. have suggested to writers, and while desultory and unconnected methods are generally adopted to signify a few of them, this second alphabet is a substitute for the whole, in all cases where it would decrease the length of the word, with the very important advantage of being joined the same as single letters, without being in any case liable to be mistaken for them, being a class of characters uniform in themselves and distinct from any others.\*

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\* Every successive work puts forward claims to numerous improvements, and yet the plan is invariably the same,—*a rearrangement of the usual mixed alphabet, and an alteration of the list of words which the single letters are to stand for.* There is nothing of ‘novelty’ or of ‘system’ in this, although it comprises almost all the ‘principles’ which the various works collectively contain.

In support of this fact the following is from a work which has had a considerable circulation the last fifteen years as an improvement on a System previously published under very distinguished patronage, and with numerous and flattering testimonials. “The short-hand letter ‘s’ stands for ‘is, us, as, his, satis, circum, signi, sub, super, sion,’ &c., and the other letters respectively represent a similar variety of words; when a letter stands for a prefix or termination it is recommended to write it *detached from the other part of the word*, and further

The ‘th’ character has the loop at the upper or lower end ; it may also be made either to the right or left, making four positions ; this facility is given to it in consequence of its frequent recurrence as an initial or a terminating letter ; it will be necessary also further to vary this character by making the loop *open* when it is used in the middle of a word. Having a sound peculiar to the language it is thought better to give this power to it, especially as the other double letters will not require it, with the exception of the ‘sh’ and ‘ch’ characters, which may

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directions state that as it might sometimes be mistaken for a separate word, it may occasionally be joined, in which case it must be written *smaller than the other letters*, with a comma or point placed over it to *show that it is meant* for a prefix or termination.

Disregarding all idea of expedition or of deciphering the manuscript, can anything be more destitute of ‘construction’ or of ‘principles’ than such directions ? If Stenography is to consist merely of a list of words and terminations which may be signified by their first letter, every person may make his own ‘system’ with very little difficulty, nor would the difficulty be much increased by the absence of such instructions as the following : “ Many common phrases may be conveniently abbreviated by *joining together the first letter of each word*,” and a variety of directions of a similar character contained in the work alluded to.

also be made with the loop *open* when used otherwise than as an initial or terminal.

The ‘h’ character is of course only the ‘h’ aspirate, ‘g’ and ‘j’ are the same as in the first part, with the addition of the loop to show the orthography more plainly than the ‘p’ or ‘k’ would show it at the beginning or end of a word.

With respect to the kind of lines best for writing on, it is not very important what the paper is ruled with, so that they are made very faint; for pencil writing a pale blue ink will be the best; for writing with a pen fine pencil lines will do, but the former is better; they should be  $\frac{3}{8}$  of an inch apart, or about the distance of those on the closest ruled paper that is sold, which (when not too coarse) will do very well for ordinary purposes; when the hand becomes practised it will be easy when writing, with care, to dispense with lines, but they will at all times be preferable.

In the middle division of the plate are

#### THE AUXILIARY VERBS.

The verb ‘To be’ is conjugated in the impersonal form; the arrangement is exactly the same if it is preceded by a noun or pronoun or any other word.

The first position *on the line* signifies ‘being’ *in every sense* in reference to the present time, and so on of the other positions in relation to the past and future times, observing that every circumstance is supposed to belong to the past, present, or future, the compound distinctions of time being here disregarded; thus, ‘have been’ or ‘had been’ is expressed by ‘was;’ ‘had not been’ by ‘was not,’ and some other forms may be expressed by the help of the verb denoting

POWER, WILL, NECESSITY, &c.

(shown in the plate immediately under the conditional of ‘to do,’) expressive of all those conditions of the mind in reference to action &c. implied in the words ‘can, will, shall, should, may, ought, might, must; 1st, Affirmatively, as ‘I can, I will, I should,’ &c.; 2d, Negatively, as ‘I cannot, I ought not;’ 3d, Interrogatively, as ‘can I, should I,’ &c.

The auxiliary verbs ‘To be,’ ‘to have,’ and ‘to do,’ will seldom require the help of ‘can, will, should,’ &c., because, as is seen, they have a formation of their own to express the conditional; it is in reference to verbs in general that this helping verb will be used, as ‘*may walk, might ride, should not stay.*’

## AUXILIARY VERBS.

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	TO HAVE.			TO DO.		
	<i>Past.</i>			<i>Present.</i>		
<i>Present.</i>	Had	To have		To do	<i>Past.</i>	<i>Future.</i>
To have	Did have	Shall have		{ Do	Done, did	Shall do
Have	Having	Shall have had		{ Doing	Have or had done	Shall have done
					Having done	
Have not	Had not	Not to have		Not to do	Shall not do	
Do not have	Did not have	Shall not have		{ Do not	Shall not have done	
Not having	Had not had	Shall not have had		{ Not doing		
	Not having had			{ Do not do		
Has it	Had it	Will it have		Did it	Will it do	
	Had it had	Will it have had		{ Did it do	Will it have done	
				{ Has it done		
Has it not	Had it not	Will it not have		Does it not	Will it not do	
Does it not have	Had it not have had	or have had		{ Does it not do	Did it not do	
				{ Has it not done	Has it not done	

### *Conditional.*

May, might, can, could, would, should, ought, must; have or have had, do or have done.

First — Affirmatively.    Second — Negatively.    Third — Interrogatively.

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27. The verb 'to make' may frequently be expressed by 'to do.'

The three other columns contain the prepositions, personal pronouns, and the conjunctions, &c. It is only necessary respecting them to observe that many other words than those stated may be included in the latter column.

The vertical curve (similar to 'y') with its *lower* end touching the line signifies affirmation, (yes, &c.) and with its *upper* end touching the line negation, (no, &c.)

The signs for noun, adjective, and verb are explained at the beginning of Part III., and may be more or less used according to the taste or ability of the writer.

The article is entirely discarded as unnecessary, the word 'tree' being sufficiently understood as *a tree* or *the tree*.

The signs for metaphor and the other figures are intended to suggest the complete train of ideas supporting the several kinds of illustration in a discourse, and may, when expedition permits, be accompanied by one or more of the principal words used in such illustration.

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When a short-hand writer is in the habit of taking down one particular kind of discourse (on

politics, medicine, or theology for instance,) it is the usual custom to invent a set of hieroglyphics or arbitraries to signify most of its technical terms; these are in general very incongruous characters, tending very much to destroy the harmony and consistency, if not the legibility of the writing.

The point and line are susceptible (beyond the use already made of them) of ample arrangement to signify various sets of special words.

The following combinations are left open to be applied, as necessity may suggest, to any particular department of the art for either a permanent or temporary purpose.

— . — . — . — . — . — .

The following will also make six positions each,

— ' — ' — ' — , — ' — ' — ,

and for private memoranda, or purposes not requiring expedition, the combinations may be more than tripled by using the point or dot with the comma in its several positions.



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